

When I hear music I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times, and to the latest.—Thoreau.

# MUSIC IN THE HOME

Among all the arts, music alone can be purely religious.—Mme. de Staël.

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## GREAT NATIONAL CONSERVATORY OF MUSIC AIM HERE

Due to come before the next session of Congress, in December, is a bill, now pending in the Committee on Education, which was introduced in the closing days of the last session by Representative Henry Bruckner, of the Twenty-second New York district, and which has for its object the founding of a "national conservatory of music." This institution, to be divided into four departments "of equal standard, to be located one in the District of Columbia, one in the State of Illinois, one in the State of New York, and one in the State of California," is planned to embrace curricula of "music in all its branches, vocal and instrumental, as well as painting, drawing, and etching."

**President in Head.**  
The President of the United States is designated as the head of a general board of regents, to consist of the President of the Senate, the Speaker of the House of Representatives, the chairman, respectively, of the Senate Committee on Education and Labor and the Committee on Education of the House of Representatives and "seven other citizens, who shall be selected by the President of the United States," having "the power to employ a general director, who shall have full control of the conservatory in the District of Columbia and likewise aid in supervising and controlling the other three conservatories."

The conservatory to be located in the District of Columbia shall contain at least forty study rooms for music, capable of accommodating fifty pupils in each, and twenty art studios to accommodate thirty-five pupils each, and shall also contain one large assembly or concert room, and one art gallery, together with such other necessary offices for the convenience of the board of regents, general director, art masters, teachers, and professors.

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## YOUNG VIOLINIST FROM RUSSIA IS HAILED AS GENIUS

J. MacR.

"Tis off, gentlemen, a genius!" is the quotation used by Musical America in heralding the young Russian lad, Jascha Heifetz, whom Herbert Poyser calls a "transcendentally great violinist." The debut of Jascha Heifetz in recital at Carnegie Hall, New York, recently, is the sensation of the present musical season.

"This Russian boy of seventeen summers," writes Mr. Poyser in his high praise of this latest prodigy of music, "this Russian boy is beyond all possibility of cavil a divinely inspired marvel, whose advance report has been only by undervaluation. He is the most breath-taking, the most crushing, the supremest genius of the violin that has confronted us in the past decade or so."

A few strokes of a flame-tipped bow over strings becomes vocal with a fabulous sweetness sufficed to tell the story of triumph that will reverberate through the extent of the land these months to come. There was a huge audience which included, it seemed, every violinist within a radius of two hundred miles. And their enthusiasm amidst the general delight was not the least. No one, for that matter, seemed more transported than Maud Powell, who stayed to applaud frantically till the very last encore.

Jascha Heifetz is a transcendentalist, and more, a very great artist—one who, saving the comparison, can stand in the presence of a Kreisler and not be ashamed. "Villiers de L'Isle-Adam exclaimed once of Wagner: 'He is subtle; he comprises all.' In a sense such a definition is applicable to Heifetz. He embodies a concentration of the super-natural, a concentration of the virtuosities purged of every element of grossness or vain display and the instinct for beauty carried to the very poignancy of loveliness."

In truth, an element almost pre-natural envelopes the art of Jascha Heifetz. Heine once drew a comparison between the pianist of his time, deducing Thalberg as a king, Liszt as a prophet, and Doehler as a pianist. Almost one is tempted upon encountering Heifetz to invoke Heine's classification in respect to living violinists—in which case Kreisler is king, Heifetz prophet.

A mere child, there processed from his sweet violin the streaming splendor of nature's vision, a sea-like quality of divination, a dream-wrought fabric of poetry beyond words transporting, pulsating, inhabitable. In his superb poise and modest, gentlemanly bearing the boy exacts no less amazement. As if entranced in a celestially impelledness, his attitude is one almost of indifference to his audience. He acknowledged its tempestuous ad-

plause with a few perfunctory bows and forthwith attacked the next group on his program. While playing, his demeanor is as free from mannered affectations as his performance.

"The United States today is the only country of wealth, intelligence, and large population which has no ministry of fine arts," says Musical America, "the only country which does not officially recognize the value of culture as a national asset. The great artist has no representative in our National Government. But the common laborer on the farm, or on wharves, or the street cars has such representation."

One purpose of the alliance is to cause municipalities to devote some of their funds not alone for the sustenance of symphony orchestras, but for music for the people in the parks in summer, and in the school auditoriums in winter. Another purpose will be to give encouragement to our home talent, when it is worthy, as they do in France, in Germany, in Italy, even in Russia, in England; and to encourage our composers by giving them a chance to be heard.

The project was launched by an address made by John C. Freund, editor of Musical America, before the City Club in Baltimore. Mr. Freund will speak in Washington on Thursday evening next at the Arts Club and will address the general public on this subject the following day.

Frank Edward Johnson, the well-known explorer, who has made important discoveries in the north of Africa, told last Thursday at the Arts Club dinner of the wonderful institution of the People's Palace in Petrograd, Russia. Mr. Johnson spoke of the course of conditions before the war.

Originating through the bounty of Prince Olof of Russia, the People's Palace was later taken over by the Czar, its many sources of recreation for the people being supported by him until it became a self-sustaining community enterprise run on a socialist basis.

Here there is an opera house. Every artist who appeared at the grand opera in what was then St. Petersburg was pledged in his contract to give one performance, without price, at the People's Palace. Opera in the season was given there about three times a week. There are also halls for motion pictures, large and well-equipped writing rooms, where paper could be obtained free of charge, and all the real luxuries of this place—that stands upon a fifty-acre tract of land—are open to the masses for but 2 kopeks, the price of admission.

Should the aristocracy care to attend a performance here, they could, for the price of \$1, obtain seats in a lodge, and several restaurants were run at varying prices to suit all degrees of purse and taste, from the simplest to the best.

Mr. Johnson said that all Russians, whether educated or not, are musical, and thus it is that the Russian is provided for ethetically at home.

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